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ABSTRACT

To determine if visual excellence in television news is related to photographers' professionalism, a six-page questionnaire was mailed to 438 full-time news photographers asking them about the working conditions at their shops, their opinions about television news, and their rating of professionalism scales. For comparison, a purposive sample was constructed of 70 additional photographers who worked at stations that had received the National Press Photographers Association (NPPA) News Photography Station of the Year Award or who had themselves been selected as NPPA Regional News Photographer of the Year during the last five years. Responses indicated that television news photographers in general rate themselves about the same as newspaper photographers and television journalists on scales measuring professionalism, but there was little relation between achieving a high score on a professionalism index and winning awards for television news photography. Like those who score highly on a professionalism index, award-winning news photographers value the autonomy to do the job the way they want. Unlike high-scoring professionals, they tend not to criticize the station they work for, and show little interest in the potential of their work to influence public opinion. Both award-winning and other photographers show idealism about what television news should be. The study concluded that the achievement of visual excellence is more the application of good craft than a reflection of professional values. Footnotes and tables are appended. (HOD)

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Visual Excellence and Photographic Professionalism In Local Television News

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In our concern with the verbal content of television news, it is easy to forget the pictures that go with the words. News video may not have as much impact on our rational minds, but it can create powerful images. We will probably remember pictures of the space shuttle explosion long after we forget the words that accompanied those pictures.

The literature suggests that television is less effective than print media at transmitting facts.[1] Yet many studies suggest that we perceive television as our primary news source, and that we find it more credible than other news media.[2] This may be due to television news video; to the illusion that through television we actually meet people and witness events, even though news pictures normally go through an extensive editing process to meet the structural demands of visual storytelling.

Because moving pictures are what distinguish television from other news media, any special power of television must be in those pictures. The news photographers who obtain and edit the pictures are an essential part of electronic journalism. But they have been mostly ignored in the scholarly literature, which tends to focus on reporters and news managers.

What kinds of people are the photographers who help select and edit the news pictures that seem to give television its special power? Can we talk of them as journalists, or are they technicians? How do they compare to reporters in terms of established standards for journalistic professionalism? What special qualities distinguish the photographers who achieve an unusual degree of skill in telling news stories with pictures? What special circumstances distinguish the television news shops that rise above the accepted standards for visual excellence in television news?

Since visual excellence is difficult to measure, we defined it as news photography recognized by awards from the National Press Photographers Association, the major professional organization representing television photojournalists. For comparison, we divided photographers into two groups: those who had won one or more NPPA news photography awards, and those who had won none. Stations were also divided into two groups: "hot shops" that had won the NPPA Television News Station of the Year award, and "regular shops" that had not.

Our concept of professionalism is based on earlier work. The original McLeod and Hawley study indicated that newspaper reporters who obtain high scores on a professionalism scale are more critical of their news organization than those with lower scores.[3] Subsequent studies of print reporters and photographers, and of broadcast reporters, suggested that journalists with high professionalism scores earn more,[4] are younger[5] and better-educated,[6] have more autonomy,[7] and are less likely to leave their profession.[8]

Our examination of visual excellence as measured by the winning of news photography awards is based on the context of professional recognition. The photographic award competitions of the National Press Photographers Association are judged by news photographers who have themselves been recognized for achieving the highest standards of television photojournalism. Since these awards constitute peer recognition for professional excellence, we predicted that professionalism and visual excellence (as measured by the winning of news photography awards) are related: i.e., that photographers who receive high scores on a professionalism index are more likely to have won photographic awards.

As a further test of the relation between professionalism and visual excellence, we hypothesized that award-winning photographers and photographers in award-winning news shops would be similar to high-scoring professionals in earlier studies:

1) They would have more autonomy on the job.
2) They would earn more.
3) They would be younger.
4) They would be more likely to stay in the profession.
5) They would be better-educated.
6) They would be more critical of the organizations they work for.

Method

After examining the literature and our own experience as photojournalists, we spent a day interviewing television photographers at a top-30 market network affiliate known regionally for quality news photography. We then wrote a questionnaire that asked news photographers questions about the working conditions at their shops, their opinions about television news and their rating of 20 of the professionalism scales adapted by Weinthal and O'Keefe[9] from McLeod and Hawley.[10]

The questionnaire was evaluated by a panel of experts consisting of three faculty members from the National Press Photography Association's annual News-Video Workshop: a two-time winner of the NPPA News Photographer of the Year award, a network television correspondent, and a professor who has written two books about television journalism.[11] The questionnaire was modified according to the panel's suggestions, then modified again after pretesting with television news photographers at a Columbus, Ohio network affiliate.

To obtain the sample frame, telephone calls were made to 200 randomly-chosen network affiliates to determine the names of the dayside assignment editor and chief photographer. Letters were then sent to assignment editors asking for the names of each station's full-time news photographers. If no reply was received after two mailings, up to two more letters asking for the names were sent the chief photographer or, at stations that had no chief photographer, to the news director.

All stations contacted by telephone provided the names of their assignment editors. Eighty-two percent of the stations eventually provided lists of news photographers, or, in some small markets with no full-time news photographers, the names of their reporter/photographers. Reporter/photographers were not included in the final sample frame.

From the list of 1076 full-time news photographers, 438 were chosen randomly to receive the six-page mail questionnaire. For comparison, we constructed a purposive sample of 70 additional photographers who worked at stations that had received the NPPA News Photography Station of the Year Award or who had themselves been selected as NPPA Regional News Photographer of the Year during the last five years. Two hundred and ninety-six of the randomly-chosen photographers (67 percent) and 53 of the purposively-chosen photographers (76 percent) returned usable questionnaires.[12]

Results

The typical (median) news photographer at an American network affiliate is 29 years old; about the same age as the typical American television reporter[12] but ten years younger than the average newspaper photographers reported by

Coldwell in 1974.[13] He (93 percent of the respondents were men) or she has been a TV news photographer for 5 years, has worked in 2 news shops, and earns $416 a week, including typical overtime.

Eighty-eight percent of the news photographers have at least some college, and 66 percent have college degrees. This is similar to the figures given by Weaver and Wilhoit for American journalists as a whole,[14] but less than the 80 percent of television reporters in their sample who had college degrees.[15] Most photographers in our sample who attended college majored in broadcasting (28 percent), communication (21 percent) or journalism (20 percent).

If photographers are judged by what they read and the organizations they belong to, many appear to have little professional interest in their careers. Asked what magazines and professional journals they had read during the previous month, only 46 percent listed News Photographer, official publication of the National Press Photographers Association. Twenty-three percent listed Broadcasting, 12 percent said they read Millimeter and 11 percent reported reading Popular Photography. Even fewer read other publications. Only thirty-eight percent of the respondents reported membership in the National Press Photographers Association, and only 17 percent said they were members of a regional photographers association. Fewer than two percent were members of other professional groups, such as the Society of Professional Journalists. Twenty-nine percent said they were members of a union.

Though many do not read trade journals or belong to trade organizations, TV news photographers seem not to think of themselves as technicians. Asked what title they like, 39 percent of the randomly-selected respondents said they prefer the title "photojournalist." Thirty-four percent like to be called

"photographers," 12 percent consider themselves "videographers," and five percent prefer "news photographer." Not a single respondent indicated a preference for the technician-like term "shooter," common newsroom slang for news photographer. Several said that they dislike the term, perhaps because it demeans their role in the newsgathering process.

To examine the relationship between professionalism and visual excellence, we combined the purposive sample of award-winners with the random sample of news photographers. We then calculated a professionalism score for each photographer according to the method described by Nayman.[16] We used these scores to divide the respondents into three groups: "high" professionals (n=108), "medium" professionals (n=109) and "low" professionals (n=109).

Contrary to expectation, we found the relationship between professionalism and winning awards from the National Press Photographers Association was not significant at .05 (chi square = 2.6 with two degrees of freedom). Examination of the means for the ten professional items confirmed that there was no significant difference between award winners and other photographers on any of the scales. Award winners did value one of the non-professional items ("excitement and variety the job provides") more highly than other photographers (2-tail t-test, $p < .01$). This suggests they enjoy their work more.

TABLE 1 ABOUT HERE

How professional are TV news photographers compared to their newspaper counterparts and television colleagues? Table 1 shows means of ratings by our

random sample of TV news photographers of nine professional and nine non-professional items compared with the means obtained by other researchers from samples of newspaper photographers[17] and television reporters[18]. Although this rough comparison does not allow statistical tests because variances are unknown, it suggests that TV news photographers are similar to the other groups. Television photographers appear to be more interested than the other groups in an appreciative supervisor and in congenial, easy-to-work-with co-workers. All three groups rated the most idealistic professional items (7, 8 and 9) as less important than other items. Having an impact on society is relatively unimportant to these newsworkers.

TABLE 2 ABOUT HERE

The correlation between professionalism scores and the other 52 scales on our questionnaire shows that news photographers who obtain high professionalism scores display some of the expected attributes. They believe that they need journalistic as well as photographic knowledge (Table 2, item 1), say that their job is an important part of their lives (item 2), and feel that much of the impact of the stories they cover is a result of their skill as photojournalists (item 6). They believe their services are an essential part of television journalism (item 3) and that news video is a language in its own right (item 4). They also indicate a commitment to the profession through expecting still to be practicing it ten years from now (item 5).

Our test of Hypothesis 1 suggests that photographers who win awards do, as expected, have more control over how they do their job. Individuals who have

won awards (Table 3, items 5 and 12) and photographers who work at stations that have won awards (Table 4, items 9 and 11) both indicate that they perceive having significantly more autonomy than other photographers. Autonomy is one of the four qualities described by Nayman as "essential to the development of an occupation into a profession.[19]" The others are commitment to public service aspects of the job, the need for specialized training, and the "performance of a unique and essential service."

TABLES 3 AND 4 ABOUT HERE

As predicted (Hypothesis 2), award-winning photographers earn significantly more than others ($618 a week compared to $454). This may be an artifact of the significantly longer time they have spent in the profession. Contrary to prediction (Hypothesis 3), news photographers who have won awards and news photographers who work in award-winning news shops are significantly older (tables 3 and 4, item 18) than other photographers. This suggests that knowledge gained through experience is a more important correlate of visual excellence than some of the other professionalism attributes listed by Nayman, such as "emphasis on intellectual technique," "emphasis on altruistic aspects of the job" and "application of a code of ethics."[20]

Unlike our expectation (Hypothesis 4), award-winning photographers and photographers in award-winning stations say they are <u>less</u> likely than others to stay in the profession. The difference is not statistically significant. There is also no support for Hypothesis 5, which predicted that award-winning photographers would be better-educated than others. This again suggests that

improved skill through experience, rather than formal education or professional values, leads to visual excellence.

The biggest surprise in our data is that award-winning photographers and photographers in award-winning shops, unlike the high professionals described in earlier studies, are less critical than other photographers of the organizations they work for. They show more confidence than other photographers in the ability of the reporters they work with to cover stories visually (Table 3, item 2; Table 4, item 6), and are more likely than other photographers to say that their station's newscast accurately represents their personal standards for how the medium should be used visually (Table 4, item 12) and journalistically. Except as noted through citation of tables, these differences are not statistically significant.

If award-winning news photographers have few of the qualities attributed to journalists who score high on a professionalism index, how are they different from photographers who do not win awards? In terms of self-perception, the biggest difference is the degree to which they consider themselves artists and journalists rather than technicians (Table 3, items 1 and 3; Table 4, items 1 and 2). This difference is also evident in the comparison of photographers in award-winning "hot" shops with those who have won awards in "regular" shops (Table 5, items 3 and 6). This helps explain why television news photographers like to be considered photojournalists, but eschew the term "shooter."

TABLE 5 ABOUT HERE

Closer examination of the data in Table 5 suggests that photographers in award-winning "hot" shops achieve visual excellence because of their working environment, while award-winning photographers in other shops may achieve visual excellence in spite of their working conditions. The key difference is in the journalistic role of photography. In the "hot shops," news photography is treated by management as an integral part of reporting rather than as the means of illustrating the reporter's words (Table 5, items 1 and 5). The "hot shops" are also characterized by more of a collective commitment among photographers to visual storytelling (items 4 and 7). And photographers in the "hot shops" feel that they have more respect from management (item 2). These data suggest that "hot shop" photographers work in a nurturing professional environment, while individual award-winners tend to be internally motivated.

"Hot shop" photographers show less commitment than individual award-winners to specialized training and knowledge in their field (items 8, 10 and 11), characteristics described in Nayman's review of professionalism literature as "essential to the development of an occupation into a profession."[21] This lends further support to the premise that "hot shop" photographers tend to be influenced by their working environment rather than their personal professional ideals, while individual award-winners are more likely to be motivated by abstract professional standards.

Discussion

Television news photographers in general rate themselves about the same as newspaper photographers and television journalists on scales measuring professionalism, but there is little relation between achieving a high score on

a professionalism index and winning awards for television news photography. Like those who score highly on a professionalism index, award-winning news photographers value the autonomy to do they job they way they want. Unlike high-scoring professionals, they tend not to criticize the station they work for, and show little interest in the potential of their work to influence public opinion.

The profession is young: 60 percent of photographers in our random sample are 30 or less, and fewer than 40 percent have been in the business more than five years or say they will still be in the business ten years from now. For many, apparently, television photojournalism is a temporary career.

Though there is little difference in the degree to which award-winning and other photographers are critical of their stations or show interest of the impact of their efforts on public opinion, both groups show idealism about what television news should be. Eighty-two percent agree that television has a tendency to overdramatize the news, and fewer than half agree even slightly that their station's newscast represents their personal standards for how the medium should be used visually or journalistically.

The typical news photographer agrees (median less than 3) that consultants have reduced the quality of news (one wrote "ours is a jerk") and that the emphasis on live shots has degraded newscast content. On the positive side, he or she can usually do the job the way he or she wants, cares about visual composition, and believes both that photographers should have a formal education and that they should understand local politics.

Our data indicate that award-winning television news photographers might appropriately be called "quasi-professionals. They value their autonomy to ply

their craft, but are almost the opposite of the "high professionals" in Table 2 in terms of the degree to which they are critical of their co-workers and the station they work for. The achievement of visual excellence is apparently more the application of good craft than a reflection of professional values.

Footnotes

1. This is evident in the literature on television as a correlate of public affairs knowledge, on the visual nature of television, and in the published comments of television news professionals. For data about television as a correlate of public affairs knowledge, see Charles R. Atkin, "Anticipated Communication and Media Use," Public Opinion Quarterly 36:188-199 (1972); Lee B. Becker and Charles Whitney, "Effects of Media Dependencies: Audience Assessment of Government," Communication Research 7:95-120 (1980); Mark Benton and P. Jean Frazier, "The Agenda-Setting Function of the Mass Media at Three Levels of 'Information Holding,'" Communication Research 3:261-274 (1976); Linda J. Buss, "Motivational Variables and Information Seeking in the Mass Media," Journalism Quarterly 44:130-133 (1967) and Peter Clarke and Eric Fredin, "Newspapers, Television and Political Reasoning," Public Opinion Quarterly 42:143-160 (1978). For books about the visual nature of television, see Andre Bazin, What is Cinema? (Berkeley: University of California Press, 1967), and Leo Bogart, The Age of Television: A Study of Viewing Habits and the Impact of Television on American Life, 3rd. ed. (New York: Frederick Ungar, 1972). For the comments of working television journalists, see Reuven Frank and Don Hewitt, "Dialogue," Television Quarterly 1:4 (November 1962), 6-20; Maury Green, "The Mythology of Television," Television Quarterly 9:2 (Spring 1970), 5-13; John Carden, "A Conversation with John Chancellor," Television Quarterly 10:3 (Spring 1973) 24-29; Bill Curtis, quoted by Powers, Ron, The Newscasters (New York: St. Martin's Press, 1978), p. 5; Reuven Frank, "An Anatomy of Television News," Television Quarterly 9:1 (Winter 1970), 11-23; Don Hewitt in Reuven Frank and Don Hewitt, "Dialogue," Television Quarterly 1:4 (November 1962), 6-20; and Robert MacNeil, "The News on TV and How it is Unmade," Harper's 237:1421 (October 1968), 72-80.

2. See, for example, The Roper Organization, Evolving Public Attitudes Toward Television and Other Mass Media (New York: Television Information Office, 1981); John D. Abel and Michael O. Wirth, "Newspapers vs TV Credibility for Local News," Journalism Quarterly 54:371-375 (Summer 1977); Richard F. Carter and Bradley S. Greenberg, "Newspapers or Television: Which Do You Believe?" Journalism Quarterly 42:29-34 (Winter 1965).

3. Jack M. McLeod and Searle Hawley Jr., "Professionalism among Newsmen," Journalism Quarterly 41:529-538 (Autumn 1964).

4. Karl A. Idsvoog and James L. Hoyt, "Professionalism and Performance of Television Journalists," Journal of Broadcasting 21:97-109 (1977).

5. Thomas Coldwell, "Professionalism and Performance Among Newspaper Photographers," Gazette 20:73-81 (#2, 1974) and Daniel Lattimore and Oguz B. Nayman, "Professionalism of Colorado's Daily Newsmen: A Communicator Analysis," Gazette 20:1-10 (#1, 1974).

6. Beatrice Lineham, "Professional Orientations of Newsmen on State Dailies," unpublished M. A. Thesis, University of Wisconsin, 1971, p. 67, as reported by Karen Slattery and Jim Fosdick, "Professionalism in Photojournalism: A Female/Male Comparison, Journalism Quarterly 56:243 247 (Summer 1979).

7 Oguz B. Nayman, "Professional Orientations of Journalists: An Introduction to Communicator Analysis Studies," Gazette 19:195-212 (#4 1973).

8. Donald S. Weinthal and Garrett J. O'Keefe Jr., "Professionalism among Broadcast Newsmen in an Urban Area," Journal of Broadcasting 18:193-209 (Spring, 1974).

9. Op. cit.

10. op. cit.p. 80

11. The authors are grateful to Denver freelance photographer Bob Brandon, NBC network correspondent Bob Dotson and Colorado State University Professor Fred Shook for serving as our panel of experts.

12. As reported by David H. Weaver and G. Cleveland Wilhoit, The American Journalist: A Portrait of U. S. News People and Their Work (Bloomington, Indiana: Indiana University Press, 1986), p. 67.

13. Coldwell, op. cit.

14. Weaver and Willhoit, op. cit., p. 47

15. Ibid, p 48

16. Nayman, op. cit., p. 212. The formula is twice the sum of the professional items minus the sum of the non-professional items.

17. Karen Slattery and Jim Fosdick, "Professionalism in Photojournalism: A Female/Male Comparison," Journalism Quarterly 56:243-247 (Summer 1979).

18. George Pollard, "Professionalism Among Canadian Newsworkers: A Cross Media Analysis," Gazette 36:21-37 (#1, 1985).

19, 20, 21. Nayman, op. cit., p. 208.

TABLE 1

Means of Professional and Non-Professional Items for
TV News Photographers, Newspaper Photographers and Television Reporters

1 = Very Important 9 = Not Important	TV photogs	Print[1] Photogs	TV[2] Reporters
Professional Items			
1. Opportunity for originality and initiative.	1.4	1.8	1.7
2. A supervisor who appreciates the time you spend improving your capabilities.	1.6	2.6	3.1
3. Opportunity to learn new skills and knowledge.	1.7	2.1	1.9
4. Respect for ability and competence of co-workers.	1.8	2.4	3.1
5. Working for a known and respected news shop.	2.2	2.3	2.6
6. Freedom from continual close supervision.	2.3	2.6	2.5
7. A job valuable and essential to the community.	3.0	3.5	2.9
8. Having an influence on important decisions.	3.3	3.6	4.0
9. An opportunity to influence public thinking.	4.0	4.2	4.2
Non-Professional Items			
10. Excitement and variety the job provides.	1.5	2.2	1.9
11. An enjoyment of what's involve in doing the job.	1.6	1.6	1.7
12. Salary; earning enough for a good living.	1.8	3.0	2.1
13. Being with congenial, easy to work with people.	1.8	2.8	3.3
14. Working with people who can help in a tough spot.	1.9	2.2	3.0
15. Security of the job in its being fairly permanent.	2.3	3.2	4.3
16. Getting ahead in the organization you work for.	3.1	4.4	3.2
17. A job with prestige in the community	4.8	5.4	4.0
18. A job that involves contact with important people. important people, e.g., community leaders.	5.1	5.7	5.0

TABLE 1, notes
1 - 207 newspaper photographers surveyed by Karen Slattery and Jim Fosdick, 1979 ("Professionalism in Photojournalism: A Female/Male Comparison," Journalism Quarterly 56:243-247). The original four-point scale was converted to a nine point scale [new score = ((original score minus 1)(8/3) plus 1)].

2 - The TV portion of 174 Canadian journalists surveyed by George Pollard, 1985 ("Professionalism Among Canadian Newsworkers: A Cross Media Analysis," Gazette 36:21-37). Scales were reversed to match our data [new score = 10 minus original score].

TABLE 2

News Photographer Scales Most Related to Professionalism[1]

	SCALE	r	prob
1.	It is important for TV news photographers to understand local politics (City Hall, etc.).	.218	.000
2.	My work here is more important than what I do outside of work.	.182	.001
3.	Some TV news stories work better without field video.	-.163	.003
4.	Edited news video is a visual language with its own grammar and syntax.	.155	.005
5.	I will be a television news photographer ten years from now.	.148	.007
6.	On a typical story, much of the overall effect is a result of my input.	.137	.013

1 - Negative correlation means high professionals disagree. Professionalism score is calculated according to the method described by Nayman.

TABLE 3

Scales on Which NPPA Award-Winning Photographers
Differ Most From Photographers Who Have Not Won NPPA Awards

1 = Strongly Agree 9 = Strongly Disagree

SCALE	MEAN Awds	MEAN No Awds	t	df	prob
Opinions					
1. News photographers in this shop are journalists more than technicians.	2.83	4.55	5.72	337	.000
2. Reporters in this shop understand how to cover a feature story visually.	3.58	4.65	4.53	162	.000
3. News photographers in this shop are artists more than technicians.	3.10	4.41	4.36	337	.000
4. The role of news photography is to illustrate a story's verbal content.	5.22	3.69	4.17	335	.000
5. On a typical story, much of the overall effect is a result of my input.	2.99	3.95	4.07	156	.000
6. Photographer morale is good in this shop.	3.42	4.52	3.60	338	.000
7. When planning begins several days before a story will run, photographers in this shop are included in the planning from the very beginning.	5.59	6.85	3.57	335	.000
8. Photographers here make sure every story has a visual beginning, middle and end.	3.96	5.02	3.34	334	.001
9. ENG has placed more emphasis on video and less on accuracy of the story.	7.18	6.21	3.14	339	.002
10. Photographers and reporters here have a good working relationship.	2.67	3.26	3.07	159	.002
11. Reporter morale is good in this shop.	4.18	4.92	2.77	339	.006
12. I can usually do my job the way I want.	2.65	3.27	2.76	155	.006
13. The advice of news consultants has reduced the quality of local TV news.	2.69	3.43	2.52	337	.012
14. Story editing here is picture oriented.	4.56	5.33	2.40	335	.017

TABLE 3 (continued)

	SCALE	MEAN Awds	MEAN No Awds	t	df	prob
	Demographics					
15.	Number of years as a news photographer	9.86	5.95	5.94	340	.000
16.	Weekly pay	$618	$454	5.36	320	.000
17.	Number of news shops as photographer	2.51	1.96	4.18	337	.000
18.	Age	32.8	30.4	3.37	169	.001

TABLE 4

Scales on Which Photographers at NPPA Award-Winning "Hot Shops" Differ Most From Photographers At Other News Shops

1 = Strongly Agree 9 = Strongly Disagree SCALE	MEAN Awds	MEAN No Awds	t	df	prob
Opinions					
1. News photographers in this shop are journalists more than technicians.	2.39	4.42	7.97	92*	.000
2. News photographers in this shop are artists more than technicians.	2.50	4.33	7.14	88*	.000
3. Photographers and reporters here have a good working relationship.	2.32	3.24	5.18	94*	.000
4. Photographers here care about photographic composition.	1.78	2.69	5.09	107*	.000
5. Photographers here make sure every story has a visual beginning, middle and end.	3.44	4.95	4.70	71*	.000
6. Reporters in this shop understand how to cover a feature story visually.	3.36	4.56	4.66	78*	.000
7. Story editing here is picture oriented. Video is more important than statements.	3.81	5.33	3.81	320	.000
8. Photographer morale is good in this shop.	3.09	4.47	3.59	323	.000
9. On a typical story, much of the overall effect is a result of my input.	2.82	3.90	3.19	321	.002
10. When planning begins several days before a story will run, photographers in this shop are included in the planning from the very beginning.	5.36	6.72	3.04	320	.003
11. I can usually do my job the way I want to do it.	2.52	3.22	2.91	77*	.002
12. The newscast here reflects my standards for how how news should look visually.	4.66	5.77	2.75	321	.006

* - Separate variance estimate. Degrees of freedom are rounded to an integer.

TABLE 4 (Continued)

1 = Strongly Agree 9 = Strongly Disagree

SCALE	MEAN Awds	MEAN No Awds	t	df	prob
Opinions (continued)					
13. In some shops, photographer's job is reduced to shooting background video for graphics.	3.55	4.54	2.68	311	.008
14. Good TV photography provides information beyond the words of a story.	2.80	3.57	2.58	316	.010
Demographics					
15. Weekly pay	$632	$459	4.55	307	.000
16. Number of years as a news photographer	9.61	6.21	4.00	325	.000
17. Number of news shops as photographer	2.61	1.99	3.81	262	.000
18. Age	33.1	30.5	3.08	71*	.003

* - Separate variance estimate. Degrees of freedom are rounded to an integer.

TABLE 5

Scales on Which Photographers in Award-Winning "Hot" Shops
Differ From Award-Winning Photographers in Non Award-Winning "Regular" Shops

1 = Strongly Agree — 9 = Strongly Disagree

	SCALE	MEAN		t	df	prob
		Hot Shop	Reg Awd Winners			
1.	News photography here tends to be informative rather than decorative.	2.80	4.08	2.80	69	.007
2.	Visual control of news stories has been taken away by producers and management.	5.93	4.37	2.79	82	.007
3.	News photographers in this shop are artists more than technicians.	2.50	3.71	2.62	60	.011
4.	Photographers here care about photographic composition.	1.77	2.61	2.46	56	.017
5.	News editing here is picture oriented. Video is more important than statements.	3.81	5.15	2.39	82	.019
6.	News photographers in this shop are journalists more than technicians.	2.39	3.42	2.39	63	.020
7.	Photographers here make sure every story has a visual beginning, middle and end.	3.45	4.58	2.27	71	.026
8.	It is important for TV reporters to have formal training in video field production.	3.84	2.73	2.27	82	.026
9.	In some shops, photographer's job is reduced to shooting graphics backgrounds.	3.55	4.69	2.23	79	.029
10.	It is important for TV news photographers to have a college education.	4.82	3.49	2.21	83	.030
11.	It is important for TV news photographers to understand local politics.	3.14	2.27	2.21	83	.030
12.	Photographers and reporters here have a good working relationship.	2.32	2.95	2.17	64	.034